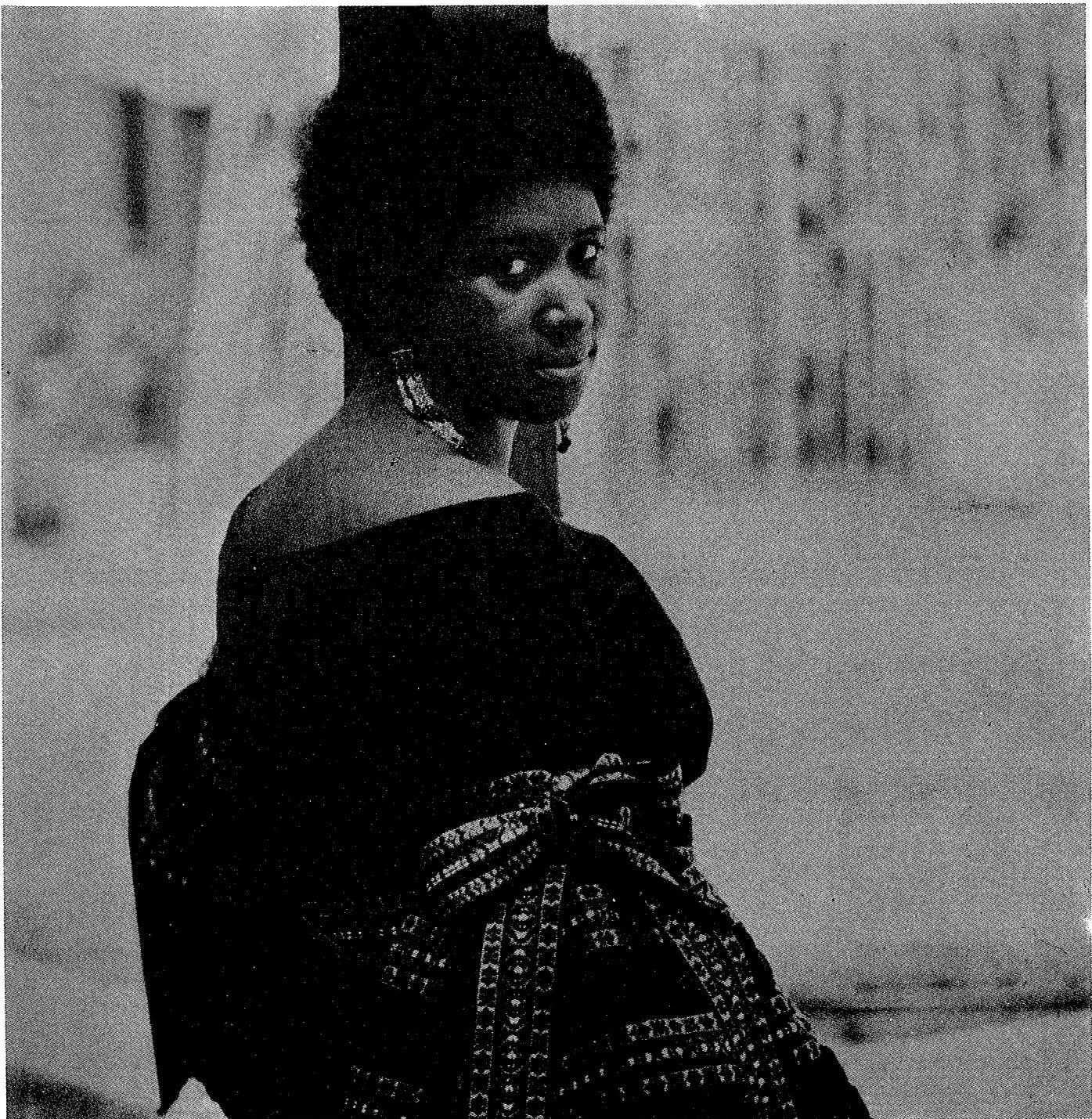


# Aretha Franklin



CORDIAL-MUSIKVERLAG ROLF BUDDE, BERLIN

# aretha Franklin

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# SPIRIT IN THE DARK

Originaltext und Musik: Aretha Franklin

The musical score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and an 'ad.lib.' instruction above the staff. It features a 'Gospel beat' pattern with eighth and sixteenth notes. The lyrics 'I'm gettin' the spirit in the dark' are written below the notes. The second staff begins with a bass clef and a 'mf' dynamic, followed by a 'C' chord. The third staff continues with a treble clef and shows a transition to a new section with lyrics 'I'm gettin' the spirit in the dark' and 'People movin''. The fourth staff starts with a bass clef and an 'F' chord. The fifth staff begins with a treble clef and lyrics 'ah in - ward groov - in', followed by 'just get-tin' the spirit hm'. The sixth staff continues with a bass clef and a 'C' chord. The seventh staff starts with a treble clef and lyrics 'in the dark'. The eighth staff begins with a bass clef and lyrics 'Tell me, sis - ters how do you feel'. The ninth staff continues with a bass clef and an 'F' chord. The tenth staff starts with a treble clef and concludes with a bass clef and a 'C' chord.

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Musical score for the first section of the song. The vocal line includes lyrics: "Tell me, my bro \_\_\_\_, brother, broth•er \_\_\_\_, how \_\_\_\_ do you \_\_\_\_?". The piano accompaniment features a bass line. The key signature changes from F major to C major at the end of the section.

Musical score for the second section of the song. The vocal line includes lyrics: "Do you feel like danc-in'? Then get out there and let's start danc- \_\_\_\_?". The piano accompaniment features a bass line. The key signature changes from C major to F major at the end of the section.

Musical score for the third section of the song. The vocal line includes lyrics: "... in'. And start gettin' the spir • it \_\_\_\_, spir • it in the dark \_\_\_\_". The piano accompaniment features a bass line. The key signature changes from F major to C major at the end of the section.

Musical score for the fourth section of the song. The vocal line includes lyrics: "1. Gettin the spir • 2. \_\_\_\_". The piano accompaniment features a bass line. The key signature changes from C major to F major at the end of the section.

# FIRST SNOW IN KOKOMO

Originaltext und Musik: Aretha Franklin

SLOWLY

The musical score consists of eight staves of music. The top staff shows a piano part with a bass line and chords. The vocal part begins on the second staff with the instruction "SOLO" and dynamic "mf". The lyrics are integrated into the vocal line, with the first line "First snow in" appearing on the third staff. The piano accompaniment continues throughout, with chords labeled at the bottom of each staff. The vocal part continues through several more staves, with lyrics like "Kokomo...", "The first snow in Kokomo", "on an in-di-a-na highway", "I was on my way to Ko-ko-mo", "A funny friend named Chuck", "slipped and bumped his head", "and as we picked him up", and "asked us had his nose turned red". The piano part includes various chords such as Bb, Bb7, Eb7, F7, Bb+, Eb, Bb, Cm7, Bb, Eb7, Dm7, Cm7, Bb, Bb, C7, Eb, F7, Bb+, Eb, Ab7, Bb7, Eb, D7, Gm, and Bb.

It was the first snow      in Koko-mo .      Kenny learning to blow his horn .

Gm6                       Eb7                       Eb                       F7                       Bb+                       Bb6                       Bb7

I was feeling right on to it      could it be done, yes, I could do it .      That first snow .

Eb                       Bb                       Cm7                       Bb                       Eb7                       Bb                       Cm7                       Bb                       Gm7                       C7

in Ko-koo-mo .      Jimmy Dee playing our bass ,      he was learning to play .

Cm7                       Eb                       F7                       Bb                       Bb+                       Bb6                       Bb7

Applegate discovered a clar-i-net almost ran away .      Reggie expecting a ba-by ,      and was freddey kinda

Eb                       D7                       Gm                       C9                       Bb                       Gb                       Gb                       Eb

blue. It wasthefirst snow in Kokomo\_\_.

*mf*

Cm7 Bb Eb Cm7 Bb Bb<sup>+</sup>

Jimmy Deesput his bassa · way and I wonder if ap-ple-gate ev-er learned to play

Eb<sup>j7</sup> F<sup>7</sup> Bb D<sup>7</sup> Gm Bb<sup>7</sup> Bb<sup>7</sup> D<sup>7</sup> Gm E<sup>b</sup>

Kenny is really, really bloww' his horn and a baby named Moheeshay has been born. Freddy's getting rea · dy to makethings right on

Bb D<sup>7</sup> Gm Eb Bb D<sup>7</sup> Gm Eb Gb Eb<sup>j7</sup>

CHOR

since that first snow, that first snow in Koko · mo. First snow in Ko - ko - mo \_\_. Ah

C9 F<sup>7</sup> Bb Bb<sup>+</sup> Eb<sup>j7</sup> F<sup>7</sup>

**REPEAT - FADE**

# THE OTHER SIDE OF THE SKY

(HEY NOW HEY)

7

Originaltext und Musik: Aretha Franklin

## Lento

A musical score for piano, page 10. The score features two staves: treble and bass. The treble staff has a key signature of one flat (B-flat) and a tempo marking of 'mf'. The bass staff has a key signature of one flat (B-flat) and consists of sustained notes. The music is divided into measures by vertical bar lines. Measure 1 starts with a half note in B-flat major. Measures 2 and 3 show a melodic line with eighth-note patterns. Measure 4 begins with a half note in E-flat major. Measures 5 and 6 continue the melodic line. Measure 7 begins with a half note in G-flat major. Measure 8 concludes with a dynamic of 'ff' (fortissimo) and a performance instruction '3-1'. The score also includes a 'rit.' (ritardando) instruction.

### Moderato

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble clef, B-flat major, common time. The piano part is in bass clef, B-flat major, common time. The lyrics are: "Hey now, hey\_\_\_, hey now\_\_\_, hey hey\_\_\_." followed by "We can groove". The piano part includes chords Bbm, Ab, Bbm, Ab, Bbm. The bass part is labeled "Bass ad lib.".

Hey now, ba·by, hey!
 There's a cer - - - tain some-thing in the back of

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my mind that I know. Here's what it says.  
Hey now, ba-by, hey!

B♭ A♭ E♭

We're gon · · na be to · geth · · er for a life · time and if we fall short · of that · We  
F

got ev · 'ry thing, we could · when we · were wed and we can throw it in the hat · now  
F

SLOW WALTZ Tempo

all you got to do is dig that · ! Dig that!  
SOLO B♭

Sweet le-mon peppermint and or . . ange . .

colored dreams have I . .

Watching the clouds go by— sail in the seasons on

toth · er side of the sky.

*tr.*

*a tempo*

*a tempo*

Hey now, hey \_\_\_\_\_, hey.  
hey now, hey now, hey now, hey, hey!  
Let's play I love

Bbm Ab Bbm Ab Bbm

and hope to-gether that it lasts for ev-er.  
Hear what I say: Hey now, hey, hey...!

Ab Bbm Ab Bbm Ab

Hey now, ba-by, hey.

We'll take a shower in the stars from the hea-ven's go through love 'tween se -

Bb Ab Eb

F

... ven and e le - ven on the oth - er side of the sky.  
On the

Bb Ab

F

Repeat  
improvise  
and fade

# SISTER FROM TEXAS

Originaltext und Musik: Aretha Franklin

MODERATO

Musical score for the first system of 'Sister from Texas'. The key signature is one flat (B-flat). The tempo is MODERATO. The vocal line starts with a dotted half note followed by eighth notes. The lyrics are: 'The sis - ter from Tex - - as who's been ma - ny pla - . ces that's who I'. The piano accompaniment consists of eighth-note chords.

The sis - ter from Tex - - as who's been ma - ny pla - . ces that's who I

Musical score for the second system of 'Sister from Texas'. The key signature changes to two flats (B-flat and E-flat). The vocal line continues with eighth-note chords. The lyrics are: 'am. Don't get your-self up just try - in' to please me I'm down with that'. The piano accompaniment consists of eighth-note chords.

am. Don't get your-self up just try - in' to please me I'm down with that

Musical score for the third system of 'Sister from Texas'. The key signature changes to one flat (B-flat). The vocal line continues with eighth-note chords. The lyrics are: 'thing. Here for the moment gone for ev - er. Here for the moment'. The piano accompaniment consists of eighth-note chords.

thing. Here for the moment gone for ev - er. Here for the moment

Musical score for the fourth system of 'Sister from Texas'. The key signature changes to one sharp (F#). The vocal line continues with eighth-note chords. The lyrics are: 'F F#'. The piano accompaniment consists of eighth-note chords.

Bb F

F#

gone for ev er. Here forthemoment gone for ev er saidthe sis terfrom Tex . . . as  
 F A<sub>b</sub> B<sub>b</sub>

Ar - thur lied just like a sai - lor, I don't try to  
 Ab Eb Bb Ab

co - ver in old I wouldn't know. Do you know cry - in' can  
 Eb Bb Ab Eb Bb

kill you. I don't try to spite my face with my nose. People are  
 D.S. al  $\oplus - \ominus$   
 CODA

**CODA**

I've seen come \_\_\_ and go \_\_\_ for as \_\_\_ long \_\_\_ as \_\_\_ I've been \_\_\_

D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>

here \_\_\_\_\_. There just ain't ev - er much more \_\_\_\_ now that can make me feel \_\_\_\_

G<sub>b</sub> D<sub>b</sub> G<sub>b</sub>

right \_\_\_\_\_. Yeah ! Yeah \_\_ ! Wo-man was born to love \_\_\_\_

D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>

and to \_\_\_\_ lose man \_\_\_\_ and vice ver . . sus \_\_\_\_ There's \_\_\_\_

G<sub>b</sub> D<sub>b</sub> G<sub>b</sub>

just one more thing... I got · ta got · ta do \_\_\_\_\_ and thats too real, that I was born... to die...  
Cm7/4

Yeah... But I'm in there fight · in' ev'rydaybecauseIgota  
F7 Bb Ab

few more dreams in me \_\_\_\_\_ I won · der when the day will  
Eb Bb Bb

come, when ev · ry man will look up and he'll know that he's free...  
Ab Eb Bb

*D.S. and Fade*

# SO SWELL WHEN YOU'RE WELL

Originaltext und Musik: Aretha Franklin

MODERATO BLUES

VERSE

1. You know I love you baby from

A to Z \_\_\_\_\_.

But some times you keep a wor·ryn' me \_\_\_\_\_.

Sometimes you love me and sometimes you don't \_\_\_\_\_.

Sometimes you will and then some times you won't \_\_\_\_\_.

## CHORUS

Sheet music for the first part of the chorus. The key signature is B-flat major (two flats). The melody is in the soprano voice, and the bassoon provides harmonic support. The lyrics are:

You're so swell ba - by when you're well.  
You're so swell ba - by

Accompaniment chords: Ab, Eb<sup>7</sup>

Sheet music for the second part of the chorus. The key signature changes to A-flat major (one flat). The melody continues in the soprano voice, and the bassoon plays along. The lyrics are:

when you're well \_\_\_\_\_. You're so swell ba - by when you're well, but you

Accompaniment chords: Ab<sup>7</sup>, Ab, Eb<sup>7</sup>

Sheet music for the end of the chorus. The melody concludes with a melodic line, and the bassoon provides harmonic support. The lyrics are:

just can't stay that way\_\_\_\_\_.

Accompaniment chord: Ab

## 2. VERS:

Keep on connivin' and you'r jivin too  
true love ain't never gonna smile on you.  
You'll pace the floor, honey, you'll sit and cry,  
You'll put out your hand and then you'll wonder why cause.

To Chorus

## 3. VERS:

You build me up and then you let me down.  
First you have a smile an then you change it to a frown.  
Well if you love me like you say you do,  
how could you love me after you've been through.

To Chorus

## 4. VERS:

Fool that I am not to put you down,  
you give me a little smile and then you change it to frown.  
Well, if you love me like you say you do,  
how could you love me and be untrue.

To Chorus and Fade

# ROCK STEADY

Originaltext und Musik · Aretha Franklin

Moderate

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. The key signature is A major (two sharps). The tempo is Moderate. The vocal part begins with "Rock steady ba - by that's what I feel now\_\_". The piano accompaniment features chords labeled A9+ and A7 above the staff. The vocal part continues with "let's call the song \_\_ ex - act - ly what it is.". The piano part concludes with a sustained note.

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A<sub>9</sub><sup>+</sup> [A7(-10)]

Just move your hips to the feel-ing from side to side  
 Got to move your hips with the feel-ing from side to side

A<sub>7</sub>

Sit your-self down in your car and take a ride, and while you're mov-in'  
 Sit your-self down in your car and take a ride while you're

A<sub>9</sub><sup>+</sup> [A7(-10)]

Rock steady, rock steady, baby.  
 mov-in' rock steady, rock steady, baby

A<sub>7</sub>

Let's call this song ex-act-ly what it is  
 Chorus: What it is, what it is, what it

A9<sup>+</sup> [A7(-10)] A7

It's a fun - ky and low \_ down feel - in' what it is It's the hips from left to right what it is

what it is is a might' big do - in' what it is Just come and dance all night oh

— what it is what it is what it is yeah, oh, — what a feel - in' ain't got a care

To Coda

A9<sup>+</sup> [A7(-10)]

but you got - ta take this guy — got the dev - il deep in - side — Rock  
but you got - ta take this guy — got the dev - il on his side —

**CM 322**

A musical score for a vocal and piano piece. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of two sharps. The vocal line consists of lyrics: "stead - y", "rock", "stead - y ba - by", "rock", "stead - y", "rock", "stead - y ba - by.", "stead - y". The piano part includes chords and rhythmic patterns. In the middle section, there are changes in chord progression, indicated by symbols like A7 and A9. The score concludes with a final section starting with a piano dynamic of 1.

stead - y  
rock steady ba - by rock  
stead - y,  
rock steady ba - by.  
stead - y

A7  
[A7(-10)] 1.

2.  
Am  
D  
(A Bass)

Am7  
D  
(A Bass) Am7

Coda  
A9+ [A7(-10)]  
Rock  
got the dev - il deep in-side

NC  
D.S. al Coda  
Rock steady Rock steady what it

A9+ [A7(-10)]  
Rock  
steady, steady ba - by Rock

Repeat and fade

This musical score for 'Rock Steady' consists of eight staves of music. The top two staves are for guitars, with the first staff in A major and the second in D major, both labeled '(A Bass)'. The third staff is for bass, the fourth for drums, and the fifth for piano. The sixth staff contains lyrics: 'Rock steady Rock steady what it', followed by 'Coda' and a transition to 'A9+' or '[A7(-10)]' in D major. The seventh staff continues with 'Rock' and 'got the dev - il deep in-side'. The eighth staff begins with 'A9+' or '[A7(-10)]' and ends with 'Rock'. The ninth staff starts with 'steady, steady ba - by' and ends with 'Rock'. The tenth staff concludes with 'Repeat and fade'.

# DAY DREAMING

Originaltext und Musik: Aretha Franklin

Moderately Bright

The musical score consists of four staves. The top staff is for the piano, starting with a Cm7 chord. The second staff is for the guitar, showing chords A♭, Gm, E♭, B♭, A♭, Gm, E♭, G♭. The third staff is for the vocal part, which begins with the lyrics "Day dream-in' and I'm think - in' of you". The fourth staff is for the piano again, with a dynamic marking 'mp'. The vocal part continues with "Look at my love blow - ing a - way." The tempo is marked as 'Tempo I°'.

**Chords:**

- Piano: Cm7, Em7, Gm7, Bm7, F#m7, Am7, Dm7, Gm7, Cm7, F#m7, Bm7, Em7, Gm7, Cm7.
- Guitar: A♭, Gm, E♭, B♭, A♭, Gm, E♭, G♭.
- Piano: Cm7, Em7, Gm7, Bm7, Em7, Gm7, Cm7, F#m7, Bm7, Em7, Gm7, Cm7.
- Piano: Cm7, Em7, Gm7, Bm7, Em7, Gm7, Cm7, F#m7, Bm7, Em7, Gm7, Cm7.

**Lyrics:**

Day dream-in' and I'm think - in' of you Day dream-in' and I'm think-in' of you.  
 Day dream-in' and I'm think - in' of you. Day dream-in' and I'm think-in' of you.

Look at my love blow - ing a - way. \_\_\_\_\_ He's the kind of

guy that would say "Hey, ba - by let's get a - way, let's go some place, huh." Well, I don't  
 guy that you give your ev - ry-thing, you trust your heart, share all of your love till death do you

B<sub>b</sub> maj<sup>7</sup>

care. part. He's the kind of

Eb maj<sup>9</sup>  
(F Bass)

I want- a be what he wants - when he wants it and when - ev- er he needs it;

And when he's lone-some and feel in' love starved I'll be there to feed it. I'm lov-in' him a

Dm<sup>7</sup> Gm<sup>7</sup> Eb<sup>m</sup> Eb<sup>m</sup>6 (C Bass)

lit - tle bit more each day turns me right on when I hear him say, -----

E♭maj7  
  
(F Bass)

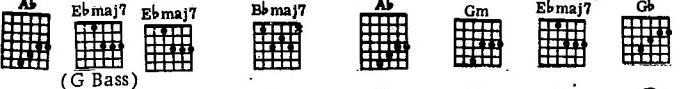
Hey, ba - by let's get a-way, let's go some-where far, ba- by can we;

B♭maj7  
  
to Coda ♪  
4th. time 1. D.S. al Coda 2.

Well, I don't care.

Coda ♪  
E♭maj7  
  
(F Bass)

Day dream-in' and I'm think-in' of you.. Day dream-in' and I'm think-in' of you.

A♭ E♭maj7 E♭maj7 B♭maj7 A♭ Gm E♭maj7 G♭ E♭maj7  
  
(G Bass) (F Bass)

Look at my love. Blow - ing a - way. Day dream-in' think-in' of you.

*Repeat and fade*

# ANGEL

Originaltext und Musik: Carolyn Franklin/Sonny Saunders

MODERATELY

The musical score consists of eight staves of music for voice and piano. The vocal part is in treble clef, and the piano part is in bass clef. Chords are indicated below the piano staff. The lyrics are integrated into the vocal line, with some words underlined. The score includes a section labeled "Repeat 7 x over talk".

**TALK:** I got a call the other day, it was my sister Carolyn sayin' Aretha, come back when you can. I've got somethin' I wanna say. And when I got there she said, "You know rather than go through a long drawn out thing, I think the melody on the box will help me explain.

Gotta find mean

**Repeat 7 x over talk**

F E<sup>m</sup> A<sup>m</sup> F D<sup>7</sup> G<sup>7</sup>

an · gel \_\_\_\_\_ to fly a · way. \_\_\_\_\_ with me \_\_\_\_\_ Gotta find mean

C F C F

an · gel \_\_\_\_\_ Who \_\_\_\_\_ will set me free \_\_\_\_\_ ? My

C F C F

heart's without a home \_\_\_\_\_ I don't want to be \_\_\_\_\_ a · lone. \_\_\_\_\_ I gottofindmean

D<sup>7</sup> G<sup>7</sup> E<sup>m</sup> A<sup>m</sup>

an · gel \_\_\_\_\_ in my \_\_\_\_\_ life \_\_\_\_\_, in my \_\_\_\_\_  
 D7 G7 C F

life \_\_\_\_\_ Too long have \_\_\_\_\_ I loved \_\_\_\_\_ so  
 C F C F

un · at · tached \_\_\_\_\_ with · in \_\_\_\_\_ so much that I know \_\_\_\_\_ that I \_\_\_\_\_  
 C F C F

need \_\_\_\_\_ some body so \_\_\_\_\_ So, I'll just go oh \_\_\_\_\_ hop . . . in'  
 C F D7 G7

— that I'll find me some-one got to find me an an-gel in my —

E<sup>m</sup>                    A<sup>m7</sup>                    D<sup>7</sup>                    G<sup>7</sup>

life in my life

C                    F                    C                    C

I know that there's peace some . . where, somewhere to me I have

D♭                    G♭                    D♭                    G♭

lived too long with-out the love of someone There's

D♭                    G♭                    D♭                    G♭

Musical score for piano and voice. The vocal part is in soprano clef, B-flat major, and 2/4 time. The lyrics are: "no mis · e · ry. Oh like the misery! feel \_\_\_\_\_ in me \_\_\_\_\_. The piano part shows chords Eb7, Ab, Ab7, Db, and Bbm. The vocal line includes a melodic line with eighth-note patterns and a sustained note.

5

Gotta find me an angel in my life, in my

E♭<sup>m</sup> A♭<sup>7</sup> D♭ G♭

life \_\_\_\_\_, in my life \_\_\_\_\_, in my

D<sub>b</sub> G<sub>b</sub> D<sub>b</sub> G<sub>b</sub>

Musical score for piano and voice. The top staff shows a treble clef, four flats, and a bassoon-like sound. The bottom staff shows a treble clef, four flats, and a piano-like sound. The vocal line starts with a sustained note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth notes, and the piano accompaniment changes to sixteenth-note chords. The vocal line ends with a sustained note.

# MASTER OF EYES

(THE DEEPNESS OF YOUR EYES)

Originaltext und Musik: Aretha Franklin / Bernice Hart

Moderately Slow Rock

Musical score for "Master of Eyes" featuring three staves of music. The top staff shows a vocal line with a guitar chord chart above it. The middle staff shows a bass line. The bottom staff shows a piano line. Chords indicated include Dm, Gm, C7, F, and B. The lyrics are as follows:

The look in your eyes real - ly just turns me on;  
 So in - vit - ing to me you know I feel that  
 they're my home. *Chorus: Darling, reach out just for me* And dar - ling,  
 I had to sur - ren - der with no sense of pride. Your touch from be - hind on my

shoul - der so ten - der, the deep - ness \_\_\_\_\_ of your eyes, I can't stop lov - in' you  
 ba - by. (*The deepness of your eyes.*) I feel your \_\_\_\_\_ lov-ing all the time. (*The deepness of your eyes.*)

3

The wheel of fate and for - tune's stand - ing \_\_\_\_\_ for a long ap - point - ed  
 to Coda ♫  
 date. \_\_\_\_\_ Peo - ple say that the

(D Bass)

eyes tell stor - ies and they mir - ror the soul; Tell me,

Dm

Guitar chords: Dm, Gm, C7, F, Bb, Dm, Gm

(D Bass)

Dm

do we re - flect the same - ness of one, the u - ni - ty to have and to hold.

Guitar chords: Gm, C7, F, Bb, Dm, Gm

*Chorus: Darling, reach out just for me.*

I tend our love in qui - et se - clu - sion; on - ly you can

F Bb Dm Gm

say if this is love or just an il - lu - sion. The deep - ness of your

Dm Gm C7 D.S. al Coda

eyes; I can't stop lov - in' you

Guitar chords: Gm, C7, F, Dm, Gm, C7

I can't stop lov - in' you ba - by.

Coda

Dm Gm7 C7 F Gm C7

I feel your lov - ing all the time; I can't stop lov - in' you

repeat and fade

# ALL THE KING'S HORSES

Originaltext und Musik Aretha Franklin

**Slowly**

The musical score consists of two staves. The top staff is for the piano (treble and bass clef) and the bottom staff is for the guitar. Chords are indicated above the staff with labels like E♭ (F bass), F, and B♭. The vocal line is written in the treble clef. The lyrics are as follows:

All the King's hor-ses — and all the King's men  
 could - n't put our two hearts — to- get-er a - gain.  
 We sat on the wall of hap- pi- ness.  
 We sat on the wall of love. — We sat on the wall of

With his

se - cur - i - ty so high a - bove.

With his

arms all a-round me; it was like a fair- y tale.

Two peo- people

so in - love tell me how could it fail.

The walls start-ed shak-ing; I heard love cried out hap- pi-ness is giv-ing a - way se -

A7                    A7-9                    A7 E<sub>b</sub> G<sub>b</sub> B<sub>b</sub> E<sub>b</sub> (F bass)

cur-i-ty is com-ing down, He fell, I fell, all there is — left to tell — is all the King's—

Eb (F bass) F      Eb (F bass) F      B<sub>b</sub> B<sub>b</sub>6 B<sub>b</sub>maj7 B<sub>b</sub>6

hor - ses, ————— all the King's—men ————— could- n't put our

to Coda

Eb (F bass) F      Eb (F bass) F      B<sub>b</sub> B<sub>b</sub>6 B<sub>b</sub>maj7 B<sub>b</sub>6      B<sub>b</sub>maj7 B<sub>b</sub>6 D.S. al Coda

two hearts ————— to -geth-er a - gain. ————— all the King's—

B<sub>b</sub> B<sub>b</sub>6 B<sub>b</sub>maj7 B<sub>b</sub>6      Eb (F bass) F      Eb (F bass)

Repeat and fade

**CODA**

gain. ————— could- n't put our two hearts ————— to - geth-er a -

Repeat and fade

# CALL ME

Originaltext und Musik: Aretha Franklin

**Slowly**

The musical score consists of six staves of music. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The vocal part begins with a piano introduction. The lyrics are integrated into the vocal line, with corresponding chords indicated above the notes. The chords include C, Bm7, Am7, Am7 (D Bass), Bm, Em, Am, and Am7. The vocal line continues with the lyrics "I love you, I love you an' I love you too Ba - by will you call me the mo - ment you get there, Hey,- Ba - by, umm, I love you an' I love" over a repeating piano pattern.

I love you, I love you an' I love you too Ba - by will you  
call me the mo - ment you get there, Hey,-  
Ba - by, umm, I love you an' I love

Bm7 Am7 Am7 (D Bass) Bm Em  
 you too and I love you. Ba - by will ya call me the mo-ment you

Am Am7 D D9 D7  
 get there, Yeah Ba - by.

G G7 C  
 My dear - est My dear - est of all dar - lings

I know, I know, I know, I know we've got to part.

Ba - by, ba-by, ba-by, ba-by, babe, — It real-ly does-n't hurt me that

bad, — Yeah, — Be-cause you've tak-en me with you An' I'm —

keep- in' you right-here in my heart, It's all be-cause I love you, I love

you, I love you true, Ba - by will ya call me the mo-ment you

Am Am<sup>7</sup> D  
 get there, Ba-by will ya do that, will ya do that for me now,  
 C Bm<sup>7</sup>  
 Oh, call me, Call me the hour, call me the  
 Am Bm<sup>7</sup> E<sup>m</sup> Am D  
 min -ute, sec -ond that you get there, Ba - by, ba - by  
 Bm E<sup>m</sup> Am D Bm E<sup>m</sup>  
 Call me the hour, call me the mo -ment you get there Don't - for -

Am7 D Bbm7 Eb Bm7 Em  
 get a-bout me ba - by, — I love you, Spoken: Call — me,  
 3 3

C#m7 F#m Bm E Bm7 (E Bass)  
 the mo-ment you get there, Sung: Call me, ba - by.  
 3

C#m7 F#m Bm E  
 Call me the hour, — call me the min-ute, the mo-ment, the  
 3 3

C#m7 F#m Bm7 E  
 sec - ond, Yeah. Repeat and fade  
 3